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COUNTRYLESS—EXHIBITION OF SERBIAN WAR PHOTOGRAPHS

present war. The music was by the Chicago Band. The Hamilton Monument is reproduced on page 129.

JAPANESE PRINT EXHIBITION—A selection of color prints by Torii Kiyonaga from the Clarence Buckingham collection has been hung in Gallery 46—to remain about two months. The forty-seven prints shown are less than half the number by that artist in the collection. With the exception of the pillar prints, some of which are toned from exposure, they are in extraordinarily fine condition, and among them are excellent impressions of some of Kiyonaga's most distinguished designs.

SATURDAY SKETCH CLASS—A Saturday morning sketch class of the figure, primarily of interest to teachers, has been included this year in the curriculum of the Art Institute School.

LIBRARY NOTES

THE RYERSON LIBRARY has added to its collection of war books two volumes of drawings which are vibrant with the moods of the conflict overseas: Bernard Naudin has suggested for us in his charcoal sketches the *soldat's* indifference to discomfort, the humor of an unconscious pose, the pathos of a child clinging to a doll; in the work of Gautier the appeal of color is added to that of line. There is the wasted horror after the battle's passing, the bitterness of moonlight through the shell-ruined roof of a civilian shelter, the glare of snow scarred by the gash of a trench, soldiers alert at the listening post or relaxed in the dugout or stolidly carrying on through mud and storm.

In contrast to the struggles of war, in their intensity of subject and expression, another book portrays the labors of peace. There are one hundred drawings by

Vincent Van Gogh, the originals of which are in the museum of Dordrecht. As we turn the pages, we are many times reminded of Millet's immortal peasants.

In the Photograph and Lantern Slide Department a gratifying development is the cordial response to press notices on the part of two great institutions—the Business World and the Church—which are just beginning to awaken to the op-

portunity that lies at their disposal. The publishing firm in particular finds in the large collection of photographs a liberal supply of excellent illustrative material, the need for which is not easy to fill in war times; while the Church in its ever widening activity sees the opportunity of using the lantern slides, photographs, and postcards in lectures for its boys' clubs and social gatherings and as illustrations for its Sunday School classes.

EXHIBITIONS

NOVEMBER, 1918—MAY, 1919

November 7, 1918—January 1, 1919, inclusive—(1) Thirty-first Annual Exhibition of American Oil Paintings and Sculpture.

(2)—Twenty-sixth annual exhibition by the Atlan Ceramic Art Club.

January, 1919—(1) Exhibition of medals by T. Spicer-Simson and paintings by Henri Caro-Delvaille.

(2) Exhibition of paintings by Jonas Lie.

(3) Exhibition of paintings by Louis Kronberg.

(4) Exhibition of paintings arranged by the Friends of Our Native Landscape.

(5) Studies of protective coloring in nature by Abbott H. Thayer.

(6) Color woodcuts by Gustave Baumann.

February 13—March 30, inclusive—Twenty-third Annual Exhibition of Works by Artists of Chicago and Vicinity.

April (Dates to be announced)—(1) Exhibition of paintings by Gari Melchers.

(2) Exhibition of paintings by Robert Henri.

(3) Exhibition of paintings by a group of Canadian painters.

(4) Ninth annual exhibition of American etchings under the management of the Chicago Society of Etchers.

May (Dates to be announced)—(1) Annual exhibition of American water colors, pastels, and miniatures, including the "rotary exhibition" of the American Water Color Society.

(2) Exhibition of paintings by the Taos group of painters.

(3) Annual exhibition by the Art Students' League of Chicago.